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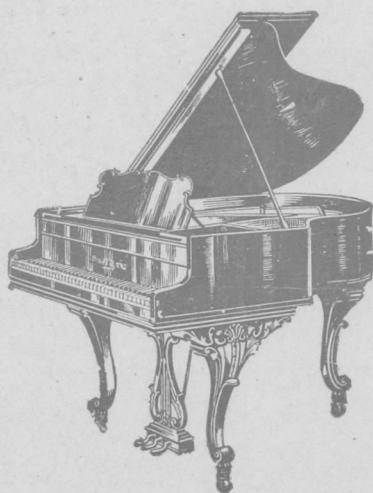


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The Winnipeg Oratorio Society

(Founded in 1910)

JOHN J. MONCRIEFF, Director,

in association with

The Minneapolis Symphony Orchestra

EMIL OBERHOFFER, Conductor,

Western Canada's

ANNUAL SPRING FESTIVAL OF MUSIC

BOARD OF TRADE HALL

Monday, Tuesday and Wednesday (Afternoons
and Evenings)
April 5th, 6th and 7th

Soloists:

EMMA NOE Soprano	PAUL ALTHOUSE Tenor	ALFRED CORTOT Piano
HARRIETT McCONNELL Contralto	GEO. RASELEY Tenor	R. LINDENHAN French Horn
FINLAY CAMPBELL Baritone	GUY WOODARD Violin	PIERRE PERIER Clarinet
H. BEYER-HANE Violoncello	HENRY J. WILLIAMS Harp	FRED. M. GEE Festival Accompanist

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The Winnipeg Oratorio Society

THE Winnipeg Oratorio Society, founded in 1910, has been described by a writer on musical subjects as "the premier choral organization of Western Canada." It has wielded a powerful influence in shaping the musical destiny of this progressive part of the Dominion.

Conceived on broad and civic-spirited lines, its aim has been to give to the public of Winnipeg and the Province generally, sacred and secular music in the very highest form, namely, the combination of the choral and instrumental, in all its massive sublimity.

From the first year of its organization the Oratorio Society enlisted the assistance of the Minneapolis Symphony Orchestra, and season after season, a series of concerts creditable to the Society and the Province, have been given with unqualified public approval and for the uplift of the whole artistic life of the community.

This season's Festival works include the grand opera, "Samson and Delilah" (Saint-Saens), sung in concert form. "A Hymn of Thanksgiving for Victory," in commemoration of the Peace of Versailles, A.D., 1919, written by Emil Oberhoffer, and performed at this Festival for the first time in Canada, is sublime in its sacred grandeur and spirituality.

The Oratorio Society plans for 1920-21 include the presentation of Handel's "Messiah" and Handel's "Samson" at the Christmas season, in conjunction with Winnipeg's orchestra, also Mendelssohn's "Elijah," and Pienre's "Children's Crusade," with the Minneapolis Orchestra at the Spring Festival of 1921.

The Winnipeg Oratorio Society is essentially a civic organization, wholly dependent upon public support in the great work it is doing for the City and province. Mr. John J. Moncrieff has been the musical director of the Society for the past eight years.



JOHN J. MONCRIEFF
Conductor of the Oratorio Society Choir

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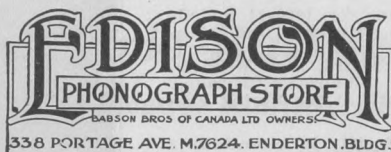
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Conductor Minneapolis Symphony Orchestra

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It is frequently a matter of wonder to music-lovers that Emil Oberhoffer, conductor of the Minneapolis Symphony Orchestra, seems to be equally at home with all types and schools of music.

Not only has he a broad, deep grasp of Beethoven and Brahms; an impressively dramatic manner of reading Wagner; a scholarly, imaginative understanding of Mozart and Schubert. He seems to be able to interpret, as well, the powerful emotionalism of Tschalkowsky, or the acutely racial qualities of Sibelius, or the elusive impressionism of the modern French school, or the brilliancy of the British school; nor does he neglect America's symphonic composers.

But to know the man personally is to understand the versatility of his musical understanding,—it is merely the reflection of a mental breadth and multiplicity of interests which is rarely found in any individual.

With Mr. Oberhoffer one may enjoy intelligent discussion of politics, of psychology, of the stage, of literature, English, French and Italian; of popular music as well as the classics; of out-of-door diversion. On all these subjects he can speak from first-hand acquaintance, and with an enthusiasm which belongs essentially to the warmly sensitive and imaginative temperament of a true musician.

Most essential of all is his unfailing sense of humor, which leavens his entire outlook on the world, and keeps a happy balance between the emotionalism necessary to musical interpretation, and the personality which can have successful intercourse with other human beings.

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MONDAY AFTERNOON, April 5, 1920, at 3.00

WESTERN CANADA'S TWELFTH ANNUAL SPRING FESTIVAL OF MUSIC

MINNEAPOLIS SYMPHONY ORCHESTRA. EMIL OBERHOFFER, Conductor.

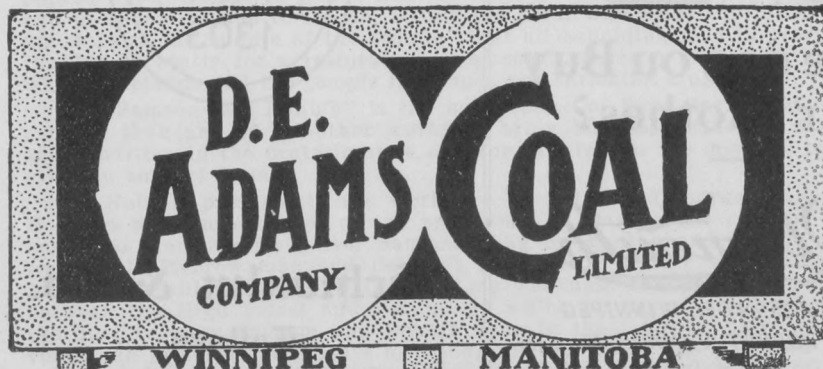
Soloist: EMMA NOE, Soprano

Young People's Concert. Programme

- National Anthem
- 1—"March of Homage" from "Sigurd Jorsalfar" *Grieg*
 - 2—Overture to "Poet and Peasant" *Suppe*
 - 3—Group of songs by Mulvey School Choir:
 - (a) "Oh! Skylark for thy Wing" *Smart*
 - (b) "Down in the Dewy Dell" *Smart*
 - (c) "Life Lesson" *Nevin*

J. W. Beckett, Director of Choir.
 - 4—Nocturne, from "A Midsummer Night's Dream" *Mendelssohn*
Solo, French Horn: Richard Lindenhahn
 - 5—Suite No. 1, Op. 1a, "The Wand of Youth" *Elgar*
(a) Overture. (b) Serenade. (c) Sun Dance. (d) Fairies and Giants.
 - 6—Song: "The Wind in the South" *John P. Scott*
EMMA NOE
 - 7—"Berceuse" from "Jocelyn" *Godard*
Solo Cello: Herman Beyer-Hane. Solo Violin: Guy H. Woodard.
"Jocelyn" was the fourth of seven operas composed by Benjamin Godard a French composer 1849-1895.
 - 8—Group of songs by the Mulvey School Choir.
 - (a) "Ave Maria" *Abt*
 - (b) "The Vikings" *Fanning*
 - 9—Marche "Slave" Op. 31 *Tschaikowsky*

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SAMSON AND DELILAH

"Samson and Delilah" an opera in three acts, with music by C. Saint-Saens, and text by Ferdinand Lemaire, was first produced December 2nd, 1877. It is founded on the biblical narrative.

CHARACTERS:

Samson
Abimelech, Satrap of Gaza.
High Priest of Dagon.
Delilah, his daughter.
Old Hebrew Man.
A lad.
Messengers.
Chorus of Hebrews and Philistines, Priestesses.

The first scene is a public square in the City of Gaza in Palestine. Here is assembled a multitude of Hebrews in grief and prayer. Evil days have come upon them; their enemies, the Philistines, have triumphed over them, and they fear that the God of Israel has deserted their cause. Only Samson, the strong, brave Hebrew soldier, lifts his voice in expressions of hope and reassurance. The people, crying that his words are from the Lord and that he will save the Nation, feel new courage inspire them.

Abimelech, Satrap of Gaza, enters followed by the Philistine warriors, who shout defiance at the Hebrews and drown their voices with praises of Dagon, the pagan Deity. Samson interrupts their foolish taunts to cry, "Israel break thy chains! Arise and conqueror be!" Abimelech brooks no symptom of independence from the Hebrews and, sword in hand, he attacks Samson, who turns and slays him. The Philistines, headed by the High Priest, swear to avenge the death of their Prince.

In the morning, Delilah and the Philistine women come to Samson with garlands in their hands. Delilah, the High Priest's daughter, is very beautiful. She hails Samson as hero and employs her subtle enticements to win his heart. Samson feels himself yielding to her spell and struggles manfully against it, but his soul is possessed by her grace. The old men see it and warn him.

In the second act, the High Priest tells his daughter that Samson has led the Hebrews against the Philistines and has been victorious. He urges her to attempt to ensnare the hero, promising her if successful, anything she may desire. He taunts her with the report that Samson now boasts that his love for her is dead and that he laughs at a passion that lasted but a day.

The strong man and the enchantress meet and Samson again is submitted to the test of Delilah's allurements. He is determined at first, confessing his love, but telling her that he believes the Lord has chosen him for greater things than loving; his task is to deliver his Nation out of the hand of the oppressor. But she pleads the cause of her great love with magnificent hypocrisy. The dramatic effect of the struggle between the two is intensified by the crashing of thunder and the play of lightening about them. At last the chagrined Delilah runs into her house, thinking that she has failed and casting imprecations behind her. But Samson, after another inward battle, follows her. Like a flash, Delilah gains her terrace, and calls upon the waiting Philistines, and Samson is betrayed into their hands.

In the third act, he is seen in the prison of the Philistines. Blinded and shorn, he is reduced to grinding at a mill. The Hebrew captives tell him of his people's subjugation and cry reproachfully that he sold them for a woman's charms. To make his humiliation complete, he is led into the temple of Dagon where the High Priest mockingly bids him call upon his Jehovah to restore his strength and cure his blindness. Delilah, too, adds her voice to her Father's. The libation is poured upon the sacred flame, and the High Priest commands the prisoner to kneel and present offerings to Dagon, telling the child who leads the fallen hero to guide his steps to the middle of the temple "that all beholding may in scorn deride him." Praying fervently for a restoration of strength, Samson grasps the pillars between which he stands and the temple falls upon the shrieking multitude.

"Samson and Delilah" is the masterpiece of Saint-Saens and has done more perhaps than any of his other works to bring him to world-wide fame. The first act is written in the oratorio style and for this reason the opera is most frequently given in concert form.

Notable passages in the work are, in Act I, the chorus sung by the captive Hebrews and the choruses of the priestesses of Dagon; the trio in which Delilah begins to exert her spell over Samson, sung by Samson and Delilah and a remonstrating old Hebrew man and Delilah's lovely aria "Spring voices are singing." In Act II are Delilah's song, "O Love! in my weakness give power;" the dramatic duet between the High Priest and Delilah, in which he urges her to ensnare the hero; the duet between Samson and Delilah sung in the tempest, "My heart at thy dear voice," an intensely passionate love song and the most widely known number in the entire work. In Act III are the prayer of Samson, mourning his lost sight and the ballet music in the temple of Dagon.

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MONDAY EVENING, April 5th, 1920, at 8.30

WESTERN CANADA'S

TWELFTH ANNUAL SPRING FESTIVAL OF MUSIC

MINNEAPOLIS SYMPHONY ORCHESTRA

EMIL OBERHOFFER, Conductor

Soloist: ALFRED CORTOT, Pianist

Programme

National Anthem

1—Symphony No. 2, in E minor, Op. 27 *Rachmaninoff*

- (1) Largo—Allegro moderato.
- (2) Allegro molto.
- (3) Adagio.
- (4) Allegro vivace.

This symphony was composed at Dresden, where Rachmaninoff had established his residence in 1906. It was first performed at a concert of the Imperial Russian Musical Society, at Moscow, during the season 1908-09. It is dedicated to S. Taneiev, and is scored for three flutes, piccolo, three oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, kettledrums, side drum, bass drum, cymbals, "glockenspiel," and strings.

Mr. Oberhoffer has featured the E minor Symphony extensively during mid-winter tours of the Orchestra, its performance never failing to make a deep impression.

2—Concerto for Pianoforte and Orchestra No. 4, in C minor *Saint-Saens*

- (1) Allegro moderato—Andante.
- (2) Allegro vivace—Andante.
- (3) Finale—Allegro.

ALFRED CORTOT

Strangely the work begins with a theme that does not recur in the first movement after its initial verse, which, to be sure, is abundant in many variant figures.

The motion now changes to a solemn pace Andante. Here a prologue of arpeggiic harmonies leads to a clear hymn chanted in the orchestra with free rolling chords of the piano between the lines or with the melody.

The concerto is distinguished for a subtlety of design not unusual with a composer of striking clearness of vision and of a peculiar intellectual quality. It is difficult to find a formula for any great artist, one that will define his personality. With Saint-Saens we are sure of his versatility, of a distinct originality that in earlier days was termed bizarre, of a clear intellectual mastery, and withal, of a remarkable poise. How shall we reconcile these elements without according a tribute of true greatness?

Immediately after the last line of the hymn comes in the piano most unobtrusively, hidden in broken accent and a soft tone, a theme that seems a mere after phrase; yet it proves later one of the significant motives in the whole design. As the hymn holds its stately course, our hidden theme grows in new variant beauty and rises to a climactic height with brave passages of the piano.

And now the hymn begins afresh, or rather in earnest, in passionate song, with big rolling harmonies of the piano, acclaimed by mighty strikes of the orchestra. Again the significant after-melody enters for a new resonant verse, rising to a wonderful transfigured splendor.

The second movement is one of those phases that is all new in feeling though mainly based on former themes. The very beginning, Allegro vivace, is a piece right out of the climax of the original melody with a complete change to a mood of abandon. And so we are surprised when the first melody sings suddenly with a new fling and lightness, ending in a brilliant double run in the piano. To be sure here in the major a new melody, very like a Tarantelle, is begun by the piano. It is the first great burst of pure rhythm, that is almost halted for a moment in a kind of fugal imitation. At the end returns a full verse of the original melody.

After a pause begins Andante a fugue on the significant after melody, all in the orchestra, ending in a line of the hymn, that yields to a full verse of the other, rising to a climactic phrase of the piano.

Then piano and orchestra break Allegro into a gay, tripping song of the hymn right on the border of frivolous dance. A lesser phrase in primal lines is later combined with the main tune, which is adorned with a wealth of spirited variant figures. Just before the tumultuous ending is a charming new turn of the melody.

INTERMISSION

3—(a) Tone Poem. "Finlandia" *Sibelius*

(b) Valse Triste, from the drama "Kuolema" *Sibelius*

The "Valse Triste" (literally translated, "Melancholy Waltz"), is one of the Finnish master's lesser compositions.

4—Variations Symphonique, for Pianofort and Orchestra *Cesar Franck*

ALFRED CORTOT

The "Variations Symphoniques" were composed in 1885, three years previous to Franck's writing of the familiar D minor symphony. The work was first performed May 1, 1885, at a concert of the Societe Nationale de la Musique, Paris, with Louis Diemer, to whom the work is dedicated, at the piano.

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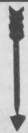
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The Minneapolis Symphony Orchestra

The Minneapolis Symphony Orchestra is unique in that it is the only one of the great world orchestras which has grown to artistic maturity under the conductor which formed it, and still continues under his baton. Emil Oberhoffer has been the conductor of the Minneapolis Symphony Orchestra from its inception sixteen years ago, and the unprecedented development of this orchestra from its beginning to its present position as one of the greatest symphonic bodies in the world, is due largely to his genius, tact, and magnetic personality. Mr. Oberhoffer has been called the "Poet-conductor" and his interpretations are remarkable for their virility, unusual musical insight, and a temperamental warmth which lends a peculiar charm and reveals new and unsuspected beauties, even in familiar works.

The Minneapolis Symphony Orchestra is maintained by an annual guarantee fund of \$125,000, subscribed by the people of Minneapolis. Its home season consists of twenty-four weeks, during which daily rehearsals are held and from two to four concerts given each week. At the close of the home season the orchestra makes each year a spring festival tour of eight weeks.

Time is taken during the home season for a mid-winter tour through the East and which has four times extended as far as New York, and three times to the Pacific Coast.

ALFRED CORTOT

Alfred Cortot is universally acknowledged as the greatest pianist that France has produced in recent times. Paris has long acclaimed him in terms of superlative praise, and official France has conferred on him the title of Chevalier of the Legion of Honor.

Born at Tournus (Soane et Loire) in France, Cortot comes of a race of musicians. As Professor at the Paris Conservatoire and director of the Beaux Arts in the Ministry of Public Instruction in Paris, he has greatly influenced musical thought and activity in his own country. Cortot has traveled in Britain and in all the countries of Europe, where he has repeated his French successes and won for himself a large public. Possessing an incomparable technique, allied with a most romantic nature, Cortot's work is also marked by a sincerity which is an outstanding feature of his interpretations.

PAUL ALTHOUSE

Paul Althouse, tenor of the Metropolitan Opera, New York, was born at Reading, Pa., twenty-eight years ago. Following his education in the Reading public schools and at Bucknell University, he began vocal study at Reading, but soon removed to Philadelphia to continue studying and to take up important choir work among prominent churches of that city. When but twenty years of age he went to New York and received tuition of Oscar Saenger, later studying with Percy Rector Stephens. Shortly after his arrival in New York, he became soloist in the West End Collegiate Church, and also gained much prominence by his splendid work in concert. On March 19, 1913, Althouse made his memorable debut at the Metropolitan Opera House in the role of Dimitri in the first American presentation of Moussorgsky's opera "Boris Godounoff." In 1914, Althouse married Elizabeth Breen, a singer of St. Paul, Minn. His voice is one of exquisite quality and immense breadth and wonderful range.

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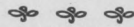
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TUESDAY AFTERNOON, April 6, 1920, at 3.00

WESTERN CANADA'S
TWELFTH ANNUAL SPRING FESTIVAL OF MUSIC

MINNEAPOLIS SYMPHONY ORCHESTRA

EMIL OBERHOFFER, Conductor

Soloists: EMMA NOE, Soprano

ALFRED CORTOT, Pianist

Programme

National Anthem

1—Overture to "A Midsummer Night's Dream" *Mendelssohn*

The incidental music, excepting the overture, to Shakespeare's "A Midsummer Night's Dream," was composed by Mendelssohn in 1843. The score indicated fourteen numbers, four of which, those played today, being independent orchestra numbers, and often found on concert programmes.

2—Theme and Variations, from Suite No. 3. *Tschaikowsky*

Grove, in his voluminous Dictionary of Music and Musicians, makes the statement that "Tschaikowsky's orchestra suites count among his most popular works. They show off his masterly orchestration more complete perhaps than any of his compositions."

When Tschaikowsky visited America in 1891, the Third Suite was one of the works by which he achieved great success at the festival concert he conducted at Carnegie Hall, New York, May 7 of that year. This was not, however, the first presentation in America, as Theodore Thomas conducted a performance of the work at one of his New York concerts, November 24, 1885.

3—Concerto for Piano and Orchestra No. 1, in E-flat major *Liszt*

ALFRED CORTOT

This, the better known of Liszt's two piano concertos, is constructed along the general lines of the symphonic poem—a species of free orchestra composition which Liszt himself gave to the world. The score embraces four sections, arranged like the four movements of a symphony, although their internal development is of so free a nature, and they are merged one into another in such a way as to give to the work as a whole the character of one long movement developed from several fundamental themes and sundry subsidiaries derived therefrom.

There is a passage in one part of the concerto where the triangle has a small but important part, and when the work was first played in Vienna, in 1857, by Pruckner, a pupil of Liszt's, Hanslick, the celebrated and much feared Vienna critic who was not at all in sympathy with the "radical ideas" of Liszt, Berlioz and Wagner, dubbed it the "Triangle Concerto." Twelve years elapsed before any other pianist had the courage to play it in the Austrian capital. When Liszt heard of Hanslick's severe criticism he defended himself by pointing to Beethoven's use of the bass drum and triangle in the finale of the Ninth Symphony.

The tempos of the four sections previously referred to are: Allegro maestoso, 4-4 time; Quasi adagio, 12-8 time; Allegretto vivace, 3-4 time (the movement in which the triangle is used); Allegro marziale animato, 4-4 time.

The very first production of this work took place at Weimar, February 17, 1855, over sixty-five years ago, the composer playing the solo part, while Berlioz, the French composer, conducted.

4—Homage to England's Country Folk *Sowerby*

Settings of Three Somerset Tunes:

(1) "The Cuckoo." (2) "The Rondel." (3) "My Man John."

Leo Sowerby is a young American composer, born at Grand Rapids, Michigan, May 1, 1895, and at present is a resident of Chicago where he is known as a successful organist, pianist, teacher of theory and as assistant music critic of the Inter-Ocean. He has quite a number of compositions of different forms to his credit, several of which for orchestra have been performed by the Chicago Symphony Orchestra.

5—"Michaela's Aria" from "Carmen" *Bizet*

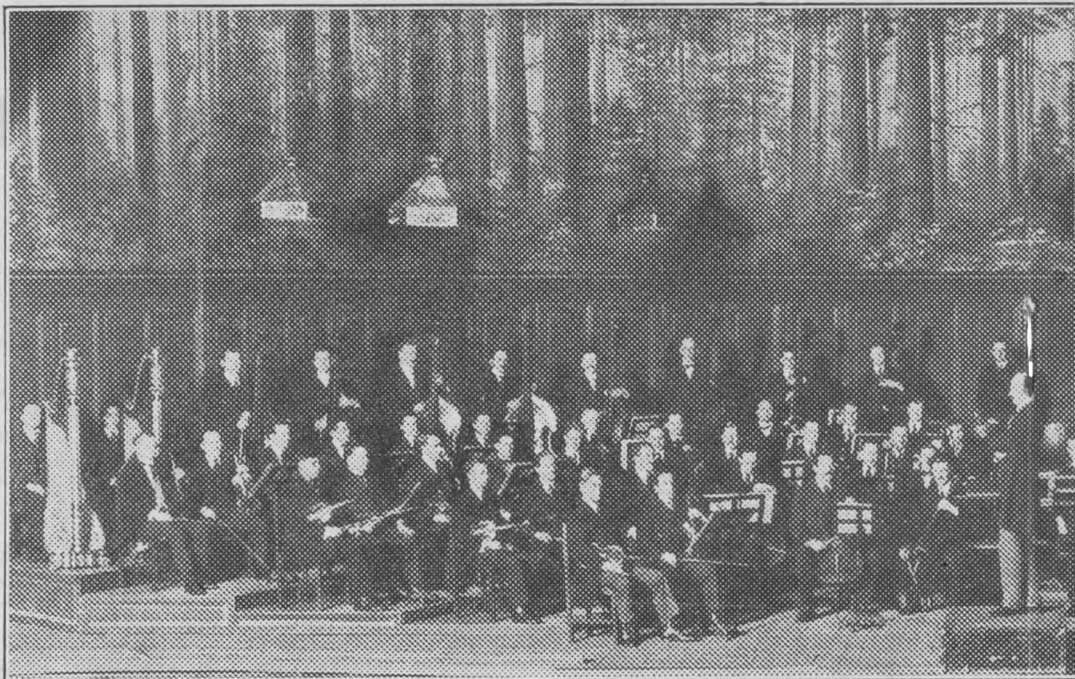
EMMA NOE

6—Suite: "Scenes de Ballet" Op. 52 *Glazounow*

(a) Pas d'Action. (b) Danse des Mirlitons. (c) Polonaise.

Alexander Glazounow, born in Petrograd in 1867, is considered by many authorities the leading composer of the younger Russian school and a formidable rival of his teacher, Rimsky-Korsakow. Though a prolific writer, his compositions covering all forms of musical art, he is said "to find in the ballet the fullest and freest form of musical expression," some of his music being pieces of this kind for the Petrograd stage where the ballet has reached its greatest perfection.

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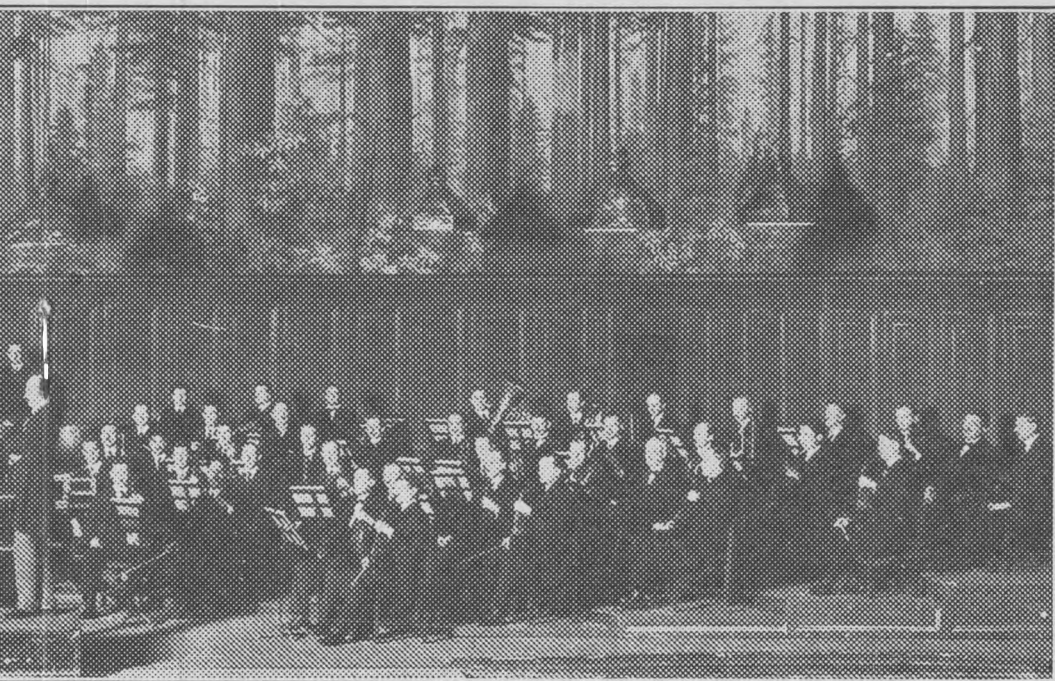
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National Anthem

"Samson and Delilah" *Saint-Saens*

Grand Opera in three acts

CAST OF CHARACTERS:

Samson Paul Althouse

Delilah Harriet McConnell

The High Priest Finlay Campbell

Abimelech W. Davidson Thompson

An old Hebrew, W. Davidson Thompson

Choir of the Winnipeg Oratorio Society. (John J. Moneriff, Director.)

NOTE—10 minutes intermission after Act II of the Opera.

SYNOPSIS

ACT I

Chorus: God! Israel's God! To our petition hearken!

Samson: Pause and stand, oh my brothers!

Chorus: Alas! Vain words he utters! Freedom ne'er can be ours!

Samson: Is your God not on high?

Chorus: Past are those glorious days.

Samson: Wretched souls, hold your peace! Doubt not the God above you!

Chorus: Lo! The Spirit of the Lord upon his soul hath rested!

Abimelech: Who dares to raise the voice of pride?

Samson: Oh God, it is Thou he blasphemeth; let Thy wrath on his head descend!

Chorus: Lord! Before Thy displeasure helpless the earth shall quake.

Abimelech: Give o'er, rashly blind, cease thy railing!

Samson: Israel! break your chain! Arise, display your might!

Samson: Lord! before Thy displeasure, helpless the earth shall quake!

(Abimelech, sword in hand, attacks Samson, and is killed.)

The High Priest: What see I? Abimelech! By slaves struck down and dying! Oh, let them not escape!

First Phillistine: All my blood, it was fated, turned to ice in my veins.

Second Phillistine: My arms are unavailing.

The High Priest: Cowards! With hearts easily daunted.

A Phillistine Messenger: My Lord! the band by Samson guided.

First and Second Phillistine: Oh, fly from the threatening danger!

The High Priest: Curse you and your nation forever, children of Israel!

Chorus: In spite of brave professions, to yonder mountains fly!

Hebrew Old Men: Praise ye Jehovah! Tell all the wondrous story!

An Aged Hebrew: His hand in anger stern chastised us.

Hebrew Old Men: When we were slaves He came our chains to sever.

Ladies' Chorus: Now Spring's generous hand brings flow'rs to the land.

Delilah: I come with a song for the splendor of my Love who won in the fray.

Samson: O God, who beholdest my trial!

The Old Hebrew: O turn away, my son, and go not there!

Samson: Hide from my sight her beauty rare.

Delilah: Sweet is the lily's perfum'd breath.

Samson: O thou flame that my heart oppresses.

The Old Hebrew: Accurst are thou.

Delilah: The Spring with her dower.

The Aged Hebrew: The powers of Hell have created this woman.

Delilah: My heart I'll surrender.

ACT II.

Delilah: Tonight! Samson makes his obeisance, this eve at my feet he will lie.

The High Priest: I have climb'd o'er the cheerless mountain-peaks.

Delilah: I greet you, worthy master!

The High Priest: Our disaster you know.

The High Priest: I know this courage dares you.

The High Priest: Within thine arms one day his might vanish away.

Delilah: Altho' his brothers warn him.

The High Priest: Then let my zeal awaken!

Delilah: Do I care for thy promise gold?

The High Priest: Thy design and thy deathless hate I should have guess'd!

Delilah: Thrice, indeed, have I fail'd to accomplish my plan.

The High Priest: O may Dagon, our God, by thy side.

Delilah and High Priest: That vengeance now at last may find him.

The High Priest: In thee alone my hope remaineth.

Delilah: My hand the glorious victory gaineth!

Delilah and the High Priest: Let him here before his foe cower!

The High Priest: Tonight, did'st thou not tell me Samson is awaited?

Delilah: Ah! can it be? And have I lost the sway?

Samson: Once again to this place.

Delilah: 'Tis thou whom I adore!

Samson: Ah, cease! that wild discourse!

Delilah: Ah, Samson, my best beloved.

Samson: Thou hast been priceless to my heart.

Delilah: By my side, dost thou fear some disaster?

Samson: Alas! Jehovah heard my vow.

Delilah: What careth my heart, all forlorn?

Samson: Forbear to rack my soul with woe!

Delilah: A God, far more mighty than thine.

Samson: Thou unfeeling! To doubt of my heart!

(Continued on Page Twenty-seven)



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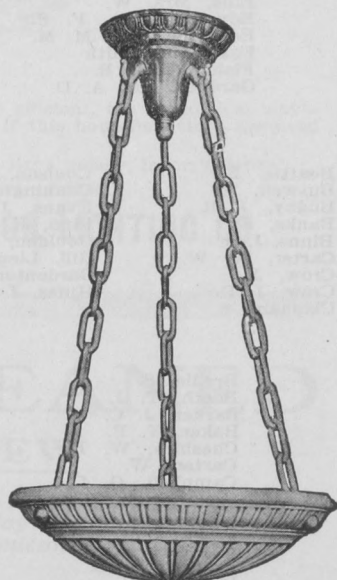
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1—"March of the Toys" from "Babes in Toyland" *Herbert*
This humorous march occurs at the beginning of the last act of Victor Herbert's dainty light opera, "Babes in Toyland."

2—Overture to "Mignon" *Ambrose Thomas*

3—Group of songs by Mulvey School Choir.

(a) "Ave Maria" *Abt*

(b) "Oh! Skylark for thy Wing" *Smart*

(c) "Little Boy Blue" *Nevin*

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4—"Peer Gynt" Suite No. 1. *Grieg*

(a) "Morning." (b) "Aase's Death." (c) "Anitra's Dance."

(d) "Dance in the Hall of the Mountain King."

5—"Flower Song" from "Carmen" *Bizet*

GEORGE RASELY

6—"Under the Lindens" from Suite "Alsatian Scenes" *Massenet*

Clarinet: **PIERRE PERRIER**

Cello: **HERMAN BEYER-HANE**

This suite was written ten years after the war of 1870-72, a war in which Massenet, the French composer, took part, and is a musical picture of Massenet's recollections of a Sunday spent in a typical Alsatian village previous to the German occupation.

7—Fantasie for Harp and Orchestra *Williams*

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8—Hungarian Rhapsody No. 2. *Liszt*

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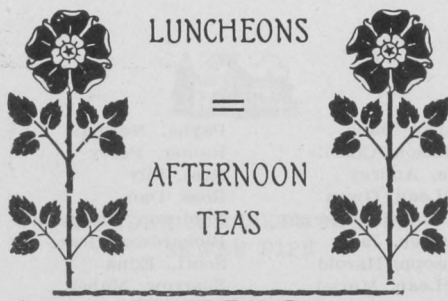
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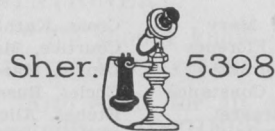
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"SAMSON AND DELILAH," (Continued From Page Nineteen)

Delilah: My heart, at thy dear voice.
Samson: Delilah, I love thee!
Delilah: As fields of growing corn in the morn bend and sway.
Samson: Delilah, I love thee!
Delilah: But no, the dream is o'er!
Samson: When I dare to follow thee now.
Delilah: Ah well! Thou shall now read my heart!
Samson: Delilah! What doest thou desire?
Delilah: If still I have power left to move thee.
Samson: Alas! the chain which I must wear.
Delilah: Tell me thy vow!
Samson: Thy power is vain.
Delilah: Yea, my power is vain.

Samson: With a heart in despair.
Delilah: For him have I displayed all.
Samson: All powerful God! I call on Thee for aid!
Delilah: To see thy stern face my sad forebodings waken!
Samson: Say no more! Ask me not.
Delilah: Tell me now, I implore, the vow that thou hast taken!
Samson: The storm is rising fast.
Delilah: I fear not by thy side; Come!
Samson: Nay! Say no more!
Delilah: At his wrath, cast defiance!
Samson: Vain is my self-reliance!
the voice of my God!
Delilah: Coward! You loveless heart, I despise you! Away! Your aid! Phillistines, I'm betrayed!

ACT III.

Samson: Look down on me, O Lord!
Chorus: Samson, What to us doth it token?
Samson: Alas! Israel, loaded with chains.
Chorus: God meant thou should'st take command.
Samson: What to us doth it token?
Samson: Brothers! your complaint voic'd in song.
Chorus: He, for a woman, sold his pow'r.
Samson: Restore Thy mercy to our nation!
Chorus of Phillistines: Dawn now on the hill-tops heralds the day.
The High Priest: All hail! the judge of Israel!
Chorus: Samson! in thy pleasure we share!
Samson: Deadly sadness filleth my soul.
Delilah: By my hand, Love, be thou led!
Chorus: 'Twas thy hand that hath assur'd.
Samson: Deaf to Thy voice, Lord, I remain'd.
High Priest: Come now, we beg, sing, Samson, sing!

Samson: Hearest Thou, O God, from Thy throne.
Chorus: Ha! Ha! Ha! We laugh at thy furious spite!
High Priest: Come, fair Delilah! give thanks to our God!
Delilah and High Priest: Dagon be ever prais'd!
Chorus: Thy blessings scatter, with mighty signs.
Delilah and High Priest: Accept, O Lord sublime, our victim's grand oblation.
Chorus: God, hear our pray'r; with thy fane!
Delilah and the High Priest: Dagon shows his power.
Chorus: Lo! the God we worship now appeareth.
High Priest: (To Samson) That fate may not in favor falter, now.
Samson: Now, Lord, to thee do I pray!
Chorus: Dagon shows his power; see the new flames tower!
Samson: Hear Thy servant's cry, God, my Lord!
(The temple collapses.)
Chorus: Ha!

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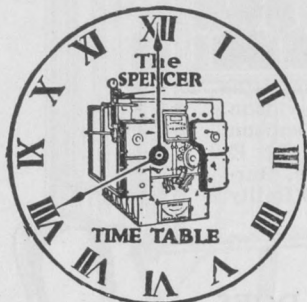
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Programme

National Anthem

- 1—A Hymn of Thanksgiving for Victory.....*Oberhoffer*
(In Commemoration of the Peace of Versailles, A.D. 1919.)
For Three Solo Voices, Chorus and Orchestra.

- 2—Symphony No. 1, in E minor*Sibelius*
(1) Andante ma non troppo—Allegro energico.
(2) Andante (ma non troppo lento.)
(3) Scherzo—Allegro.
(4) Finale (Quasi una Fantasia.)

The E minor symphony was written in 1899 and published in 1902. It was first performed by the Minneapolis Symphony Orchestra on Friday evening, December 9th, 1910, on which occasion the programme contained the following programme notes written by Caryl B. Storrs. "From its earliest origin the folk music of the Finnish seems to have been penetrated with melancholy. The Kanteletar, a collection of lyrics which followed the Kalevala, contains one which gives the keynote to the national music of Finland:

"The Kantele of care is carved,
Formed of saddening sorrows only;
Of hard times its arch is fashioned.
And its wood of evil chances.
All the strings of sorrow twisted,
All the screws of adverse fortunes:

Therefore Kantele can never
Ring with gay and giddy music,
Hence this harp lacks happy ditties,
Cannot sound in cheerful measures,
As it is of care constructed,
Formed of saddening sorrows only."

"These lines," continues Miss Newmarch, "indicate the prevailing mood of the future music of Finland."

- 3—"Balatella" ("Bird Song") from "Pagliacci"*Leoncavallo*
EMMA NOE

- 4—"Bacchanale" from "Tannhaeuser" (Paris Version)*Wagner*
This music is an extension of the original Bacchanale with which the opera "Tannhaeuser" opens, and was written for the Paris production in 1861 to provide the time-honored ballet scene which the Paris public of that period demanded in all operatic performances. Thematically this music is based upon the older Bacchanale scene written fifteen years earlier, but as Ernest Newman says, "Wagner was, in 1861, at the height of his power as a musician; the new music is much richer and stronger than the remainder of the opera."

Intermission

- 5—Chorus: "Ye Mariners of England"*Lucas*
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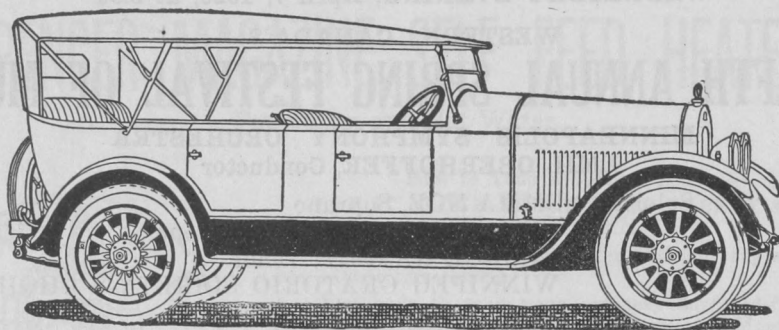
- 6—"Hymn to the Sun" from "The Golden Cockerel"*Rimsky-Korsakow*
"Le Coq d'Or," ("The Golden Cock"), was Rimsky-Korsakow's, the Russian composer's, last opera and was written in 1907, one year before his death. Last year it was given in New York, by the Metropolitan Opera Co.

- 7—Aria: "Eri tu" from "A Masked Ball"*Verdi*
FINLAY CAMPBELL

- 8—Spanish Rhapsody*Chabrier*
This brilliant composition by the French composer, Emmanuel Chabrier, is one of several based on Spanish folk songs and dances, the result of a prolonged visit to Spain by the composer. "Espana" is founded on two Spanish dances, the Jota, fiery and dashing, and the Malaguena, languorous and sentimental. Both are in triple time, the first like a quick waltz, the second more moderate in movement, the castanets being used by the dancers in both.

- 9—Hallelujah Chorus from "The Messiah"*Handel*
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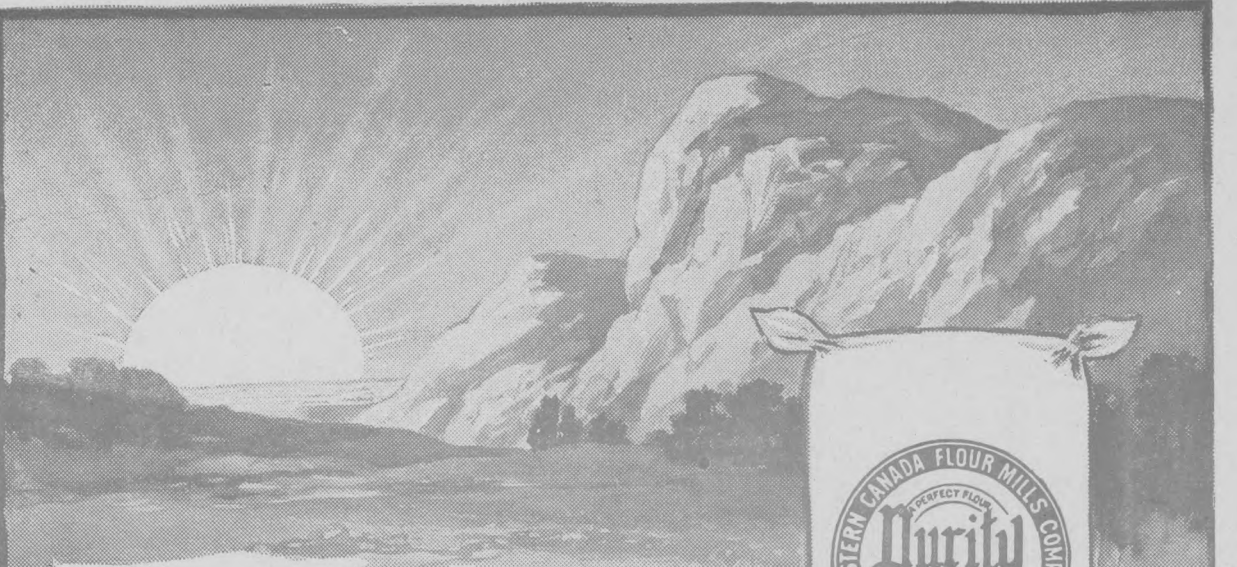
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